ISSUE 4 SEPT 2021 FREE

MY FAVORITE MERCH: JAMIE WOODARD (PERFUME)

REMEMBERING STEPHANIE FREEMAN

ARTIST Q&A: LADY EHEPR

SARIN REAPER

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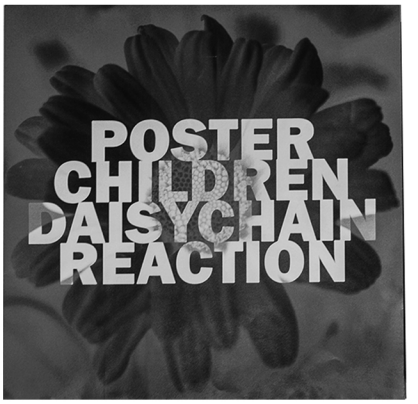
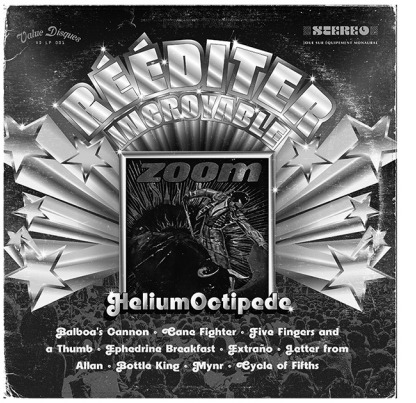


180 Gram LP/Digital

Zoom - *Helium Octipede*


Réédité
Microvillé
zoom
HeliumOctipede
Baiboa's Cannon · Cana Fighter · Five Fingers and
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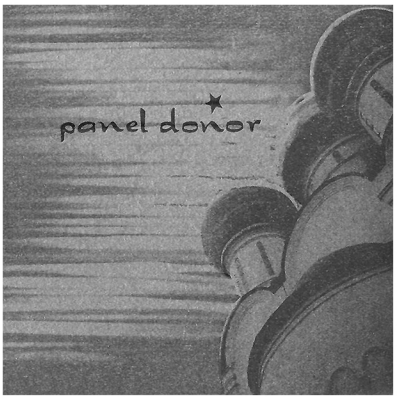

Digital

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Heidi Lynne Gluck - *Pony Show*

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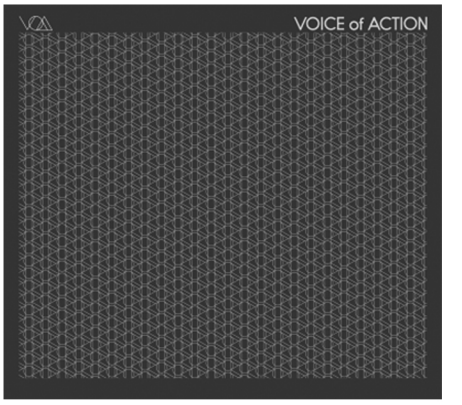
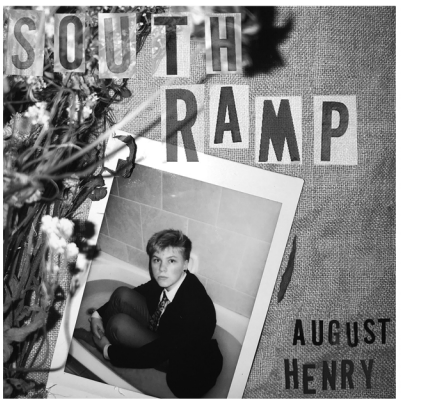
***Voice of Action* w/Mark Henning**



CD/LP/Digital

August Henry - *South Ramp*



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LOCAL ARTIST Q & A

BROUGHT TO YOU BY 90.9 THE BRIDGE

BY AARON RHODES

LADY EHEPR

Growing up, people tell you not to judge a book by its proverbial cover. That being said, album cover art, even in the digital era, is still a relatively important tool in music discovery and odds are that art will give you at least a small bit of insight in regards to what you're about to hear. Browsing the Lawrence, Kansas Bandcamp tag several months ago, I happened across Lady Ehepr's album Gloatre *and was immediately compelled to give it a listen due to its striking nature. On its six tracks (it originally held more; more on that in a moment), you'll hear a young Kansas rapper-producer channeling the energy of both black metal and Memphis hip-hop. The lyrics, as you might guess, are graphic -- Ehepr's Bandcamp bio reads, in no uncertain terms: "I promote violence." Despite the album's inclusion in the email newsletter of an NPR Music writer, no local press has covered Ehepr and her catalog that now includes five releases. I shot the Lady an email with a request to do an interview, the results of which you can read below.*

Where'd your stage name come from?

I was very inspired by the French black metal collective known as Les Legions Noire. They had invented a language called *Gloatre* and "Ehepr" was a word in that language. The "Lady" was sort of an homage to Memphis rappers Legend Lady J and Lady B.

Are you from Lawrence originally or did you move there from elsewhere?

I'm from Lawrence originally. I divide my time between Lawrence and Kansas City these days.

You recently re-released your original 2018 demo online. When did you first start making music?

In high school, my dad gifted me his Tascam Porta Studio and I started making beats. I didn't know anyone who could rap or was interested in the same type of stuff as me, so I just started rapping too. I don't really like writing lyrics or rapping. I'm more interested in the production side of things.

You were included in Lars Gotrich's newsletter. Were you excited to be in there? Do you care about getting press or hope to make a career in music?

That was neat. I'm still shocked that people like what I do. I also know that rhyming about chopping up men and lo-fi beats aren't exactly the fast track to riches.

You wrote that your first project was inspired by Les Legions Noire. Tell me about your interest in that collective.

I'm drawn to artists that create their own universes and work from there. Their music was so evocative in that it seemed more like they had to make it rather than wanted to. When I started to make *Gloatre*, my first album, I was really obsessed and wanted to make something that kind of showed the similarities I was finding between old Memphis beat tapes and early black metal. Unfortunately, Vordb of LLN took offense and had some of my tracks removed from Bandcamp.

What do you see as similar between Memphis hip-hop and black metal?

Oh man, I could go on about this for days, but primarily it's the lo-fi, the uncommercial nature, the focus on atmosphere, tape culture. It goes deep.

Can you speak with any specificity about what Vordb didn't like about the songs?

No idea, maybe he hates rap, or women, or tributes. He never contacted me directly. Whatever. I still love the LLN.

Do you ever see yourself making more traditional black metal material or starting a band?

I'd love to do a more traditional black metal band. I don't have much interest in working with other people or playing live, so it'd be another recording project. I don't play guitar, so that presents a challenge.

You dedicated *Incorrigible Misandry* to a couple dozen women -- artists and criminals of note. Are there any in particular that you wish more people knew about or appreciated or that are particularly interesting to you?

I think Valerie Solanas is really misunderstood. The Scum Manifesto is a brilliant work of satire that was sort of skewed due to her mental health issues later in life. Onielar of Darkened Nocturne Slaughtercult and Bethlehem is also a huge influence. She was the first instance I saw of a prominent woman in the black metal scene. The previously mentioned Legend Lady J is another. Her tape *Glock In My Hand* was huge in pushing me towards making things.

What was up with the "poser ass bitches" at Free State High?

[Laughs] I had written that on the insert of the original demo; I was going there at the time. I don't think I had any legitimate beef with anyone. I was just trying to be edgy.

Have you performed live before? (If not, do you hope to soon?)

Never performed live -- not sure how that would work. I also like keeping my identity hidden and playing live is something that would just make that more difficult. There have been offers. At the moment I really like staying in, making music, and watching my murder shows.

What are your favorite murder shows?

Right now I'm all about Homicide Hunter. Terrible reenactments and hosted by Joe Kenda. He's quite a character. I Am A Killer is pretty standout too.

What are your plans for the rest of 2021?

I have an EP recorded of covers by French artists that I'm just sort of sitting on until Nocturnal Hustle wants to feature it on their page. I also have a few songs recorded that might be part of another full-length or an EP. Other than that, not a whole lot. Doesn't seem like the best time to try to make long-term plans, and I'm content to just take on today.

PHOTO COURTESY OF LADY EHEPR

Find her music at LadyEhepr.Bandcamp.com.

To discover more new music, local and beyond, listen to 90.9 The Bridge and visit their website at Bridge909.org.

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RECENTLY ON THE SITE

BY AARON RHODES

ARMMAND HAMMER/HXXS/ MIDWESTERN AT THE BOTTLENECK

Somewhere around 100 hip-hop fans made their way to The Bottleneck this past Tuesday. It was my first trip to the venue since COVID hit and also my first visit since some renovations were made. The once low-hanging ceiling was stripped away to reveal the large metal beams supporting the structure, as well as a couple skylights. The wood paneling that once covered the walls at the rear of the stage had also been stripped away, exposing instead a dark stone wall. The lighting and sound systems also received noticeable upgrades. It's a historic venue for the town and as fun as it was to think about Guided By Voices and Chief Keef playing a venue that likely looked exactly the same on each of their visits, I figure it was time to bring the place into the 21st century. All of that extra space where the ceiling once hung also gives the room a grander feel and I would guess is helpful in terms of ventilation.

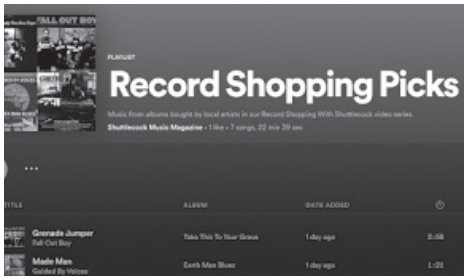
PHOTO BY AARON RHODES

GROUPLOVE/BLACKSTARKIDS AT LIBERTY HALL

First off, some critical transparency: I attended this concert due to it being Blackstarkids' first area show since their signing to Dirty Hit during the pandemic (this was their third local show total so far). I'm not one to let a concert ticket go to waste however, so knowing only three of Grouplove's earlier singles ("Colours, "Tongue Tied," and "Itchin' On A Photograph") and not considering myself much of a fan beyond that, I looked on from the balcony for their 90 minute performance (after shooting photos of the first three songs up front).

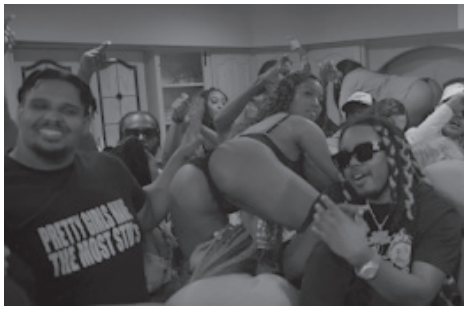
PHOTO BY AARON RHODES

RECORD SHOPPING PICKS PLAYLIST



In case you missed it, we have a new original video series called Record Shopping with Shuttlecock. Local dream pop/acid rockers Youth Pool guested on our first episode at The Vinyl Underground at 7th Heaven. Listen to some of the tunes they picked up, including albums from Fall Out Boy, Guided By Voices, Rich The Factor, Spritualized, The Box Tops, and Clubhouse. We'll be updating this playlist with new picks every time we release a new video in the series.

DWALK - "CLAPPERS"



I hate to say I told you so, but in March 2019, not long after Dwalk originally released his song "Clappers," I said on this very blog that "if placed in the correct hands, [it] could become a national strip club anthem." Earlier this month, following Dwalk's signing with QC management, the song received a remix from Houston "club god" Beatking and a music video that features more asses being shaken than perhaps any other Kansas City music video before it. If this hits the charts, you heard it here first; if it doesn't, it's still quite the gem.

VIDEO DIRECTED BY SHAWN RIDDLE

ZEPH FRANCE - "MY MIND"

Multiple local rappers I hold in high regards have been singing the praises of Zeph France over the last few years. I had checked out France's 2019 album, Jan 28th, and while his talent as a storyteller was evident, there wasn't a song that really stuck out and the project as a whole didn't win any repeat listens from me. Fast forward over two years and France has released his first track since that album. "My Mind" is immediately catchy without forgoing any of the songwriting qualities that initially gained him the admiration of his peers. His head clouded by volatile emotions, shallow friendships, and some potent THC, France is vulnerable here, trying to piece things together along with the rest of us. Hopefully we hear more from France sooner rather than later.

PHOTO BY @ANDREGUZMA

CHLOE JACOBSON - "YOU AND I" AT THE GREEN HOUSE

Listening to a Chloe Jacobson song is like being swaddled in a warm blanket and handed a warm drink by someone you care about. At her second post-pandemic gig, Jacobson treated fans to multiple new songs, including this one, titled "You And I." It's delicate and full of the types of vivid imagery that few other Kansas Citians can capture.

PHOTO BY AARON RHODES

See full articles on www.ShuttlecockMusic.com

MY FAVORITE MERCH

BY AARON RHODES

JAMIE WOODARD

Both on stage and online, Perfume guitarist and vocalist Jamie Woodard wears his influences on his sleeves. His Instagram stories regularly include reposts of '90s alt-rock concert footage and the walls in Perfume's first music video are plastered with posters of those bands. I figured this would make this recent Kansas City transplant a prime candidate for inclusion in My Favorite Merch. Read below about a few of his favorite tees, his (very sick) first piece of band merch, and how his band's first piece of album art came together.

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What was your first piece of band merch you remember being excited about?

Probably like fourth grade, elementary school, I was obsessed with Slipknot. *Iowa* came out, *Vol. 3* was about to come out. So it's in between 2000 to 2004. I was already into Linkin Park and P.O.D. and all that shit. I begged my parents to get me Slipknot shirts and they would never buy them for me. And then I think my fourth grade birthday, like 2004, they bought me a Slipknot chain wallet. It's technically the first piece of merch I got. I was like, this is the sickest thing ever and I was so, so stoked about it.

Do you still have it?

I do. It doesn't have the chain on it, it doesn't clamp anymore, the buttons are off, but it's in a drawer somewhere.

That's not a wallet you want to lose.

It's at my parents' house in Michigan. I think I know where it is. But it's just tucked away. It's been there for like 15 years.

When did you move from Michigan?

Well, I bounced around between Ohio. Technically, I moved here from Columbus, but I lived most of my life in Michigan.

When did you get to Kansas City?

January 2019 -- like two years ago. Or two and a half years ago.

Is there any way you would characterize your personal style?

Yeah, but there's so many things that are influential that I don't know what to pick or what to do. Because I could watch the movie Hackers and be like, man, they look so sick, like this weird '90s rave shit that's totally outrageous. Or I could watch Reality Bites and they're all in the grunge stuff and I love that too.

So it's like, I kind of just kind of try to find a middle ground like, well, I like this shirt, I like this style of pants, and sometimes I'll like to switch it up. And sometimes, just depending on my mood that day, it's like, I try to have some kind of style that I can express. But at the same time, it kind of comes from a lot of different places. So it's hard to just narrow down to one even though it might seem like I'm narrowing down to one. I don't know. It's hard to interpret.

Are there any musicians or celebrities or people in your life that you've kind of looked to early on as people that you found really fashionable?

Yeah, watching those Linkin Park videos growing up, Chester and Mike from Linkin Park, they would always have -- one of the first things I ever wanted to do is have bleached hair, spiky hair, like Linkin Park, and it's so stupid, but that was like the shit to me when I was a kid was. The Dickies and the spiked hair and chokers and whatever, you know, like that kind of nu-metal [stuff].

And then you get into Deftones. Chino Moreno would always wear the Dickies with the Adidas Campuses all the time. Same with Fred Durst, that was the thing, but it was mostly not about musicians. I like that the musicians were doing it because I liked that style, but where I really got the eye for it was because of skateboarding and BMX and they were wearing the same stuff that the skateboarding and the BMX dudes were wearing, and kind of vice versa even though the music side was a little more extreme with the hair and everything, but that whole world, how it comes together, that's where I was the most influenced stylistically when I was a kid and still am to this day, because I love it so much.

Your hair's kinda short and pink right now. Have you tried a lot of different colors and styles with it in the past?

Well, it's supposed to be red, dark red, but you know how it goes. It always washes out to a lighter color and it's always hard to get exactly what you want. But yeah, I've had different lengths and different colors all that. My hair is never just dark brown. Like it's at least like blonde, you know? So I've been changing styles and colors for the last however many years I can remember.

You mentioned the Adidas that you noticed in the videos and stuff, but it's kind of funny because a lot of people are into sneakers as a hypebeast thing right now, but I feel like there are maybe are some like just very specific sneakers from like the '80s or '90s that you care about that hypebeasts couldn't care less about.

Yeah, 'cause I never was much of a sneaker head and I didn't get really into sneakers because for the longest time I didn't even know what sneakers I liked, so I'd just wear Converse. I was never into crazy sneakers and shit. I like 'em, but most of the sneakers are just what I see in the BMX videos from the '90s or like all the '90s bands I would see, like in the music videos, kind of like the Adidas Campus twos. The '90s Adidas Campus is a distinct shoe that everyone was wearing during that time. That and Air Walks. That's pretty much as far as it goes.

You want to show me the shirts you picked?

It was very hard to narrow them down, so I just closed my eyes and picked three that I thought were important. Well, let's talk about this one first because it's already been shown in the music video.

Deftones' Back To School tour. This is 2000 around October to maybe late summer/early fall to about late/early winter of 2000. It doesn't say so on the shirt, but Incubus and Taproot were supporting that tour. Incubus was just coming off of *Make Yourself*, going into *Morning View* and Taproot just came out with *Gift*.

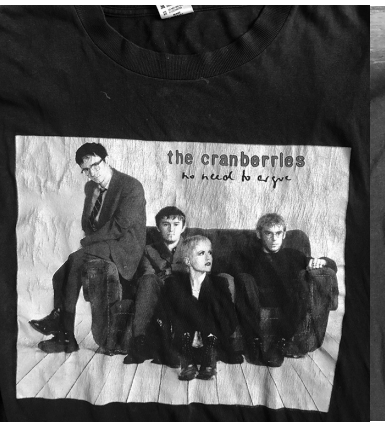
I obviously wasn't there because I was like eight, but it's a sick shirt and has all the tour dates on the back. And I got it maybe six months ago. I've been trying to track this one down for a while and I was messaging a guy about one a couple years ago and he was gonna trade it to me for pretty cheap and I don't know why I just didn't do it. But I was like, I can't let this one slip through my fingers again, because Deftones shit is hard to find because maybe it's out there, but a lot of the designs I don't like and it's hard to find really good shirts from either *Around The Fur* or *White Pony*, or like the era I would want, you know.

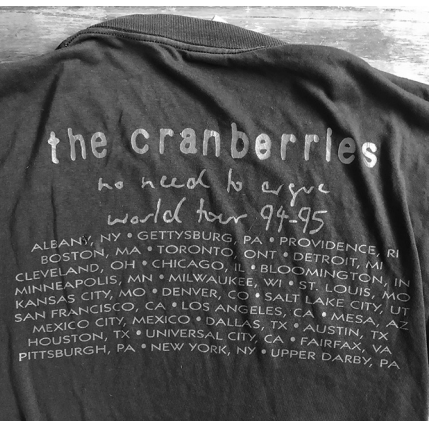
I love the cheerleader illustration on there. Have you seen Deftones live before?

No, I haven't. I was supposed to see them in 2012 'cause I've been listening to them since I was a kid. Like, eight years old. I was like, what the fuck is this? I was supposed to see them in 2012. That time I was just about to graduate high school and I was at home and I think it was in the summer or something and I had just gotten in a bunch of trouble or something and I didn't have a car at the time and my mom had said she was gonna take me for months and then a couple days before, I'm like, hey, you're still taking me that show, right? Like,the Deftones -- I love them. This is my favorite band. And she's like, no, you're not going and I'm like, are you serious? Please? And she's like, nope, you can't go. And I'm like, man, this sucks.

And there's been opportunity to see them before, but this is in Michigan, they were playing in a suburb of Detroit and basically they're playing this venue, this kind of theater, which is like general admission. Every other time I've seen a tour of theirs come around, it's something at an amphitheater with a lawn or supporting a band like Avenged Sevenfold, so I'm just like, I don't care. I don't want to see them unless it's in a room. You know what I mean? So kind of always missed the opportunity.

What's next?

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We can talk about the Orange 9mm. This is a great one. It's '90s Revelation Records. Longsleeve. I thought it's such a cool shirt and I love Orange 9mm obviously. They're my favorite band, but I love all those hardcore-adjacent bands that kind of happened in the '90s because Orange 9mm was started from Burn and he had all those other bands like Farside and Quicksand and all that stuff and Rival Schools.

I just love like the style of those hardcore-adjacent bands, whether it's a band like Seaweed or a band like Quicksand. It's very different. All those bands that started out of the hardcore scene in the '90s are really cool. And the whole Orange 9mm thing kind of bleeds into Quicksand and Helmet and those types of bands and kind of the heavier side of stuff, and obviously Deftones being in there somewhere based off the earlier stuff, but just that whole era, it's just awesome. I just like the shirt because it's cool that I have a piece of history from that scene or whatever, you know, and I love that, man. And obviously I love the band and I wanna wear my influences.

I don't know if there is like, a period where it stopped, but maybe like five or so years ago, it wasn't as common but like there definitely are a lot of hardcore-adjacent alternative bands right now like Higher Power and Narrow Head and all that stuff.

Oh yeah, that band Eyeball, Soul Blind. There's so many right now. There's just too many to list. Fake Eyes.

A lot of '90s/Y2K nostalgia is popping off right now.

It's just going crazy right now. I don't know what the hell's going on.

But you've been ready for it. This has been your niche for a minute.

Well yeah, I've been trying to do this type of stuff for a while, like I don't know how well I'm translating or interpreting my influences into my own style or whatever, and I don't know if the music's that evolved yet, or that interesting or that original or amazing, but I feel like for the first EP, we're starting to get there and it's like, okay, we've evolved it a little bit and we got something down on paper and now let's build from here and really, really bring the colors out and really, you know, kind of make it into our own style.

Yeah, I was also impressed with the album art and the Perfume's first tee. Deighton made that, right?

The album art itself, which is basically the same thing as the shirt -- I had some ideas and were floating around with them and I'm like, man, this isn't working. And it was gonna be kind of like that black background and I wanted the border to kind of be holographic stars around and then three pictures of us in the middle and then Perfume in the Suissnord font and then *Charlie's Angels* in parentheses in the Suissnord font as well, but orange instead of white and I just had that -- I always had that for months, but the picture with us wasn't really working and I'm like, I slept on it and I woke up like I was like half asleep and I call Deighton and I'm like I know what it needs to be, dude. We need to fucking make the pictures to just be like three cool-looking graphics that kind of look a little bit weird. And just have that and I found these pictures and I just kind of kept editing them and thinking of what kind of vibe I wanted and it's hard to imagine something. But it ended up working, like just thinking, editing, glitching together these little pictures and then saying, okay, Deighton, here's the pictures, use Photoshop and make it an album cover. Because I don't know how to do that. I just fucked up the pictures. I gave him the pictures. He put it together.

Do you have ideas for where you want the merch and graphics to go next?

I've had this idea for a long time and me and Deighton actually designed this before we even had our cover for our next merch. I don't know if it'll be our next mech. I kind of want it to be a limited time or only for a specific show or something. But we have a Bjork rip coming that's really sick.

What's your last shirt you brought?

Well, here's a classic. Cranberries' No Need To Argue tour shirt. Tour dates on the back. '94-'95.

Ah cool, it came to Kansas City.

Yeah, this one's like, every time someone asks me a ridiculous question like, Jamie, what would you do for this amplifier? Would you sell your Cranberries shirt? They always point that out as my number one bargaining tool. I don't know. It's just an awesome shirt. I've had it for years. And I just love the band. Shirts like this, people sell them for so much fucking money. And I'm like, man, there's no way I'm gonna ever have another one. You know what I mean? So it's like, I just really love The Cranberries and I really value that band. And this album in particular is great. Their first album, *Everyone Else Is Doing It, So Why Can't We*, is really good too. And that's probably my favorite, but this is right up behind it. It's great. It's an awesome piece of history. I don't really wear it often because it just means a lot. But it's funny because every time I wear it, no matter where I go, I always have at least one mom come up to me and say, that was the first tour I ever saw. That was my first concert. Like several times, like, every time I wear it, there's a story of a mom saying that was the first concert I've ever been to or I love your shirt.

So it's good for picking up MILFs is what you're saying [laughs].

[Laughs] Well, yeah, kinda. I can notice that it's getting their attention from like, anywhere like, like, anyone from like, 35 to like 49. Whether it's a bank teller, or at the DMV, or someone at the store. But every time, moms are like, I love your shirt, that was my first concert!

How did you first get into The Cranberries?

Man, I can't even remember. I mean, like all these bands, you know, I probably heard a lot of the stuff like Deftones and the bands are meant to like, that kind of sound like Perfume, like, whatever you want to call it. Like, I call it snowboard-core, just because like, I grew up with '90s snowboarding and BMX videos. So it's like, I heard this stuff as a kid and I'm like, man, this is sick, but I was a kid, how am I supposed to get ahold of it besides like hearing the songs and videos and playing over and over. And then later in life, I'll go back and rediscover it, because my music tastes will just evolve. And I'll just kind of revisit it. And then it just kind of sparked new life from there.

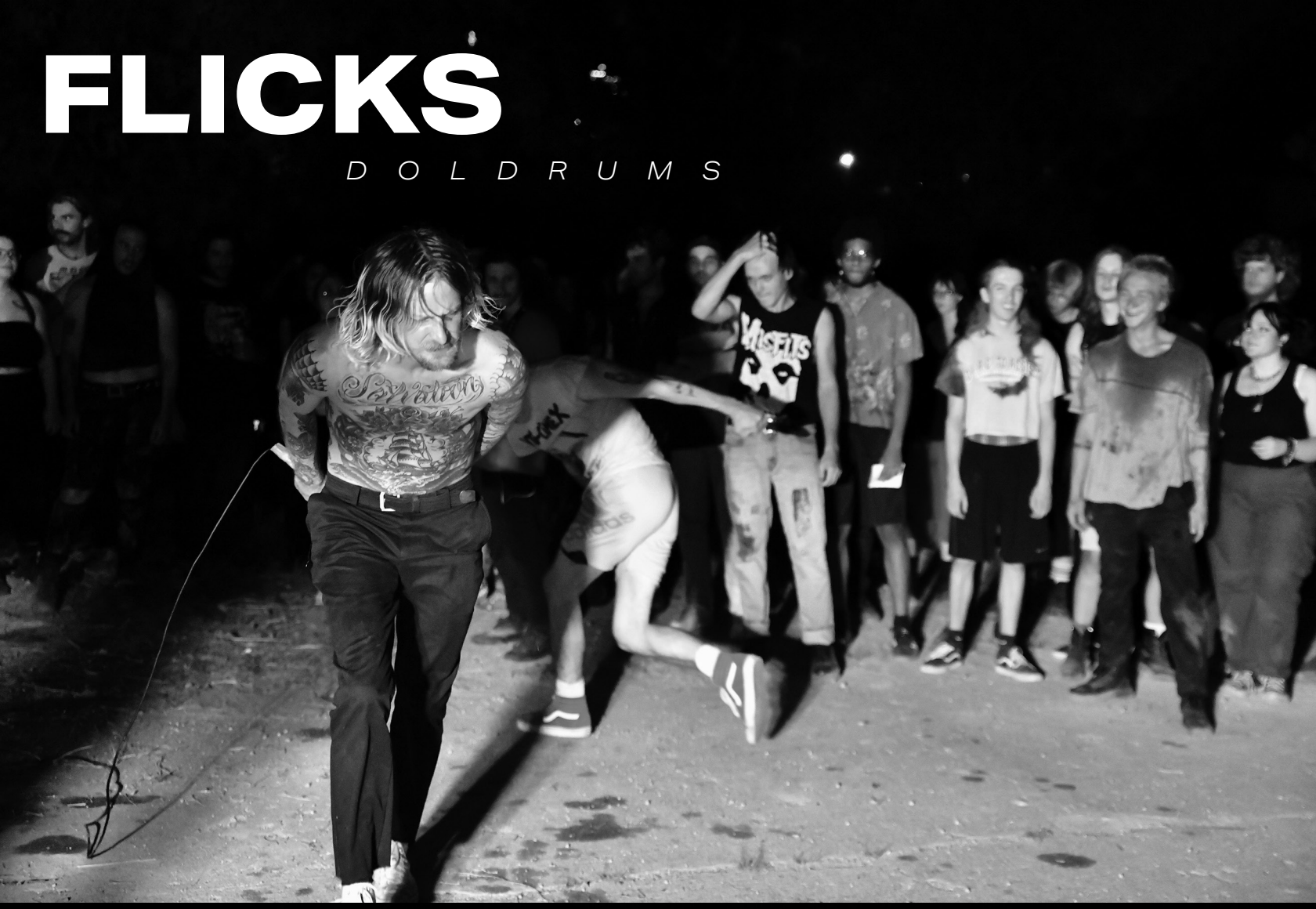
So maybe in high school, right out of high school is when I started really getting back into a lot of these bands again. After going through several musical phases. Cranberries, probably around the same time. Straight right after high school or something.

Where do you usually shop for your band merch?

I rarely even shop unless it's something that's cool, that's not crazy expensive, like 30 bucks, like, for a Linkin Park shirt from the *Hybrid Theory* era. I'm like, okay, not that, you know, but like, I don't really look for it anymore. I used to, like years and years ago, but every once in a while I'll see something, whether it's just me popping up somewhere into a shop and I just happen to have something I'm like, h, I gotta have it or me seeing something online in a Facebook group or something and be like, oh, I gotta trade for that, I've been looking for that for a long time, but I don't really look for stuff like that anymore. It's just like, sometimes it'll pop up and I'll be like, I gotta have it. But for the most part, I'm not really on the hunt as much as I used to be.

FLICKS

D O L D R U M S



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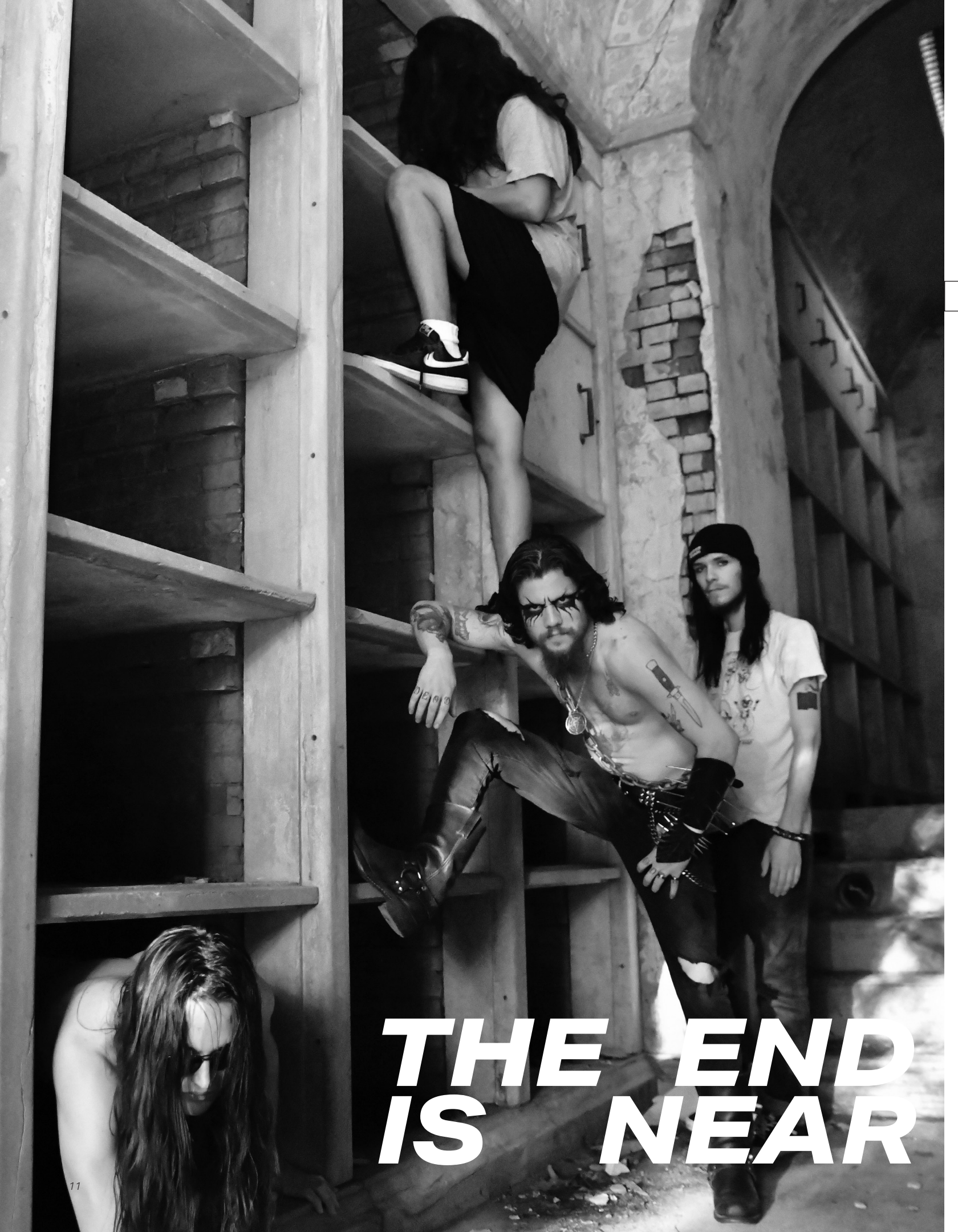

THE END IS NEAR

MEET KANSAS CITY METALPUNKS SARIN REAPER -- A BAND OF OUTSIDERS ON THE RISE IN THE END TIMES

BY AARON RHODES

If you stick around an American DIY punk scene long enough, you start to see some patterns emerge. As teenagers come of age and are able to attend shows on a regular basis, you see friend groups from different neighborhoods and suburbs become part of the scene in a more concrete way. If they stick around long enough and stir up enough buzz, those young musicians, their bands and their crews slowly become the face of their city's scene. Though the band hasn't had any sort of crowning moment as of yet, Sarin Reaper has been making a name for itself over the last six months, becoming a favorite among the under 21 crowd.

One of the things that's won the band its fans thus far has been its willingness to play anywhere and everywhere. Since the release of its demo back in April, Sarin Reaper has played Shuttlecock's outdoor July 4 blowout in the West Bottoms, an attic show in Johnson County, downtown's beloved recordBar, and a front yard mud wrestling event in a typically sleepy section of Volker. They've also already made voyages to play in Sedalia, Chicago, and twice to Columbia, Missouri.

An Iowa City show was canceled due to a COVID exposure at the venue and the band nearly missed its first Columbia show when drummer Jose Caman's ride got a flat tire on the way. Thankfully, a kindly redneck showed up to get them back on the road and the other two cars in the caravan (including one member's Toyota Corolla, playfully nicknamed The Crust Chariot) made it there in one piece.

Another important key to the band's momentum is, of course, its music. When I interviewed the band at guitarist Jame Mendenhall's East Side house where the band practices, they confirmed a hypothesis I formed in my initial review of the demo. Though everyone in the band listens to a mix of both metal and punk (among other genres), when I asked them about genres, they admitted to being something of a band divided. Mendenhall and Caman contribute more to the band's hardcore punk side (the speedy clip of play and d-beat drumming style) and vocalist Luke Illif and bassist/vocalist Solomon Tapia channeling influence from black metal (their screamed vocal style, grimy instrumental tone, and dark, misanthropic lyrical content). After a bit of discussion on this, they all agreed that this mix of sounds can simply be referred to "metalpunk."

"I think [the band] works well because [Jose and I] have the punk mentality of not giving a shit and [Luke and Solomon] are against the 'trve kvlt' mentality of being like, 'We have to blend in with everybody else,'" explains Mendenhall. "I think [the band] works super well because sometimes metalheads and punks can be so full of themselves and it's ridiculous. It's ridiculous how full of themselves they can be."

The group shares a distaste for snobbery within metal and punk and any rivalry that people try to create between the two sounds. Illif elaborates on why he favors this hybrid sound: "I don't see why -- in the age of Bandcamp -- there still has to be a rivalry between metal and punk, because you're essentially just looking for the same thing, which is the most aggressive sound you can possibly get … Put the best of both worlds together and then you get the perfect sound for a time when everything is a lot more pessimistic in general. It's a great outlet for that, because if you doomscroll too much, you're gonna be pretty fuckin' sad about the way things are going. So yeah, the crusty shit, it has a bunch of dumb shit involved with it, but why can't we just harness that and make something with a much more direct sort of hate?"

And what's all of that hate aimed at? From my conversations with the band, the amount of actual misanthropy each member feels seems to vary; metalheads Illif and Tapia share a more crude, vulgar sense of humor while punker Mendenhall often acts as the kind, idealistic diplomat. Caman often keeps to himself.

"There's the fuckin' meme that everyone posts that's like, 'return to monke,' but I kinda identify with that in a way," Illif says as Tapia laughs and tells him to "shut the fuck up." Illif nevertheless continues, "The human race had its chance to get everything right and now they've turned the planet into a shell of its former self and now it's time for the new boys on the block to come in. Chimps have like 99.9% the same DNA as us, we gave it a couple million years, it's y'alls' turn now. We fucked it up. We deserve extinction."

While their hatred of the human race as a whole differs member to member, what they can agree on is a contempt for mainstream American culture and the systems in place that keep working class people and people of color down. In a more serious tone, Illif explains some of the real life experiences that inspire his lyric writing.

"The world is falling apart like none other these days and there's so much anger that's being built up and so many people are being pushed to the sides like, 'Your concerns don't fucking matter,' and I've had that happen to me my whole life, growing up working class and it fuckin' sucks. And to say that [my] problems don't actually exist? That fuckin' sucks. And then throw in all of the anti-religiosity on top of that and [my lyrics] are basically just a giant middle finger to Midwestern culture."

The pessimistic ideals of Illif and Tapia are front and center whenever the band plays live, too. Between most songs, the two scream into their respective microphones (often simultaneously, though on separate tangents) about society's impending collapse, even going as far as to urge the audience to kill themselves (though I'm assuming that part is mostly just for fun).

If it isn't clear already, Sarin Reaper makes music for those cast out by society in one way or another. In addition to that, they are still new to the city's punk scene, so I wanted to know if it bothered them at all being relative outsiders in a scene made up of other outsiders.

Mendenhall has chosen to embrace this circumstance and has made the slogan of their Dirtbag Distro tape label (home to Sarin Reaper's two tapes thus far) "For The Weirdos." Tapia takes it a step further of course. "I don't give a shit about the scene," he says. "The scene is fun, it's where we play our music, but at the same time, they don't fuckin' matter. We're the ones playing Sarin Reaper shit ... I love being an outsider band."

The band still has some work to do before it sits among the city's tightest and most respected acts, but that should not discourage you in the least from grabbing a tape or catching a show as soon as you read this. If the music of Sarin Reaper and their screamed doomsayer rantings don't want to make you hop in the pit, throw up some horns, or at least crack a smile, then you're probably a fuckin' normie -- and that sucks.

"THE SCENE IS FUN, IT'S WHERE WE PLAY OUR MUSIC, BUT AT THE SAME TIME, THEY DON'T FUCKIN' MATTER. WE'RE THE ONES PLAYING SARIN REAPER SHIT... I LOVE BEING AN OUTSIDER BAND."

PHOTOS BY AARON RHODES

Listen to Sarin Reaper and buy their tapes at DirtbagDistro.Bandcamp.com.

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STATE OF MIND TOURING

BASSIST, SINGER, RIDE OR DIE FRIEND

REMEMBERING STEPHANIE FREEMAN, 1996-2021

BY AARON RHODES

Most of the people that I've become close with in the last decade of my life are those I've met through a mutual appreciation for music. In my first semester of middle school at California Trail, I made friends with Andrew Kellison after complimenting his Weezer t-shirt in health class. Around the same time, perhaps even the summer preceding that school year, I met Stephanie Freeman, who at the time was dating one of my rec league baseball teammates. *Who was this cool girl showing up to our games wearing a 311 t-shirt?* I can't tell you the first time we talked, but I'm certain that afterward, I quickly added her on Facebook so I could see which song lyrics she was posting as statuses (and so she could see which ones I was posting).

Sooner or later, Stephanie, Andrew, and I had assembled our crew of music-obsessed teens in the Olathe East High School area and were off to the races. We listened to the radio together in the back of Andrew's dad's work van, wreaked havoc at the local Price Chopper and various fast food restaurants, and plotted late night hangs by arranging sleepovers at Andrew's and other nearby friends' houses, sneaking each other in through various basement windows and back doors.

Though we all ended up stoners at one point or another, most of what fueled all of these small friend group hangs and the occasional all-hands-on-deck blowout was a mini fridge full of soda and bags upon bags of candy and snacks. The giant rear-projection TV in Andrew's basement was always switched on, hooked up to an N64 (we thought we were pretty cool for playing Mario Kart 64 instead of Call Of Duty). Nearby was an iPod dock, or if a CD needed to be played, a PlayStation 2 to throw it in. Custom playlists were loaded onto my iPod classic for the parties with input from everybody on the Facebook event taken into consideration (but other times not).

I specifically remember watching Tyler, The Creator's "Yonkers" music video, my brain exploding, then quickly downloading *Goblin*, burning it onto a CD-R, and rushing over to show whichever combination of Stephanie, Roman, Connor, Rachel Joy, Quinn, Ian, Madi, Nicole, and others had convened at Andrew's that night.

Facebook has already come up a couple times in this remembrance, but before social media was an all-consuming vortex of anxiety and capitalism, the site was genuinely useful for finding like-minded people in your general area, acting as a connector

(particularly for introverts) and an archive of the moments you shared with your friends. There were a couple different incarnations of the group, but Stephanie and I shared admin privileges on a Facebook group called Good Fuckin' Music where we and a few dozen trusted friends could share new music we found, remember old favorites, and inevitably argue in the comment sections (Warped Tour-era metalcore/scene music and dubstep were highly divisive).

Good Fuckin' Music was also the first place I ever compiled a concert calendar. After Facebook removed the ability to create notes in a Facebook group, I moved that calendar to a Blogspot page linked in the group, and at one point or another, migrated it over to Shuttlecock's blog as I slowly built out the website post-high school.

Our passion for live music was immense. Every summer we'd all carpool to Warped Tour (at least three years in a row), 311 (maybe four years in a row), Sublime With Rome (though we all recognized there was no replacing Bradley), and as many other all ages 96.5 The Buzz shows we could (before they started playing that indie pop bullshit, of course).

In addition to our shared fandom of punk rock, hip-hop, grunge, and reggae music, Stephanie was one of the first people I ever attempted to make music with. Stephanie was an immensely talented vocalist and bassist in her own right, but she was happy to indulge me and my desire to sing in a hardcore punk band. She played bass in the first lineup of Bad Mouth along with Sasha Betzer on guitar and James Foos on drums. After her passing, I rediscovered a video of one of our first shows at Art Closet Studios, opening an emo show. "We're Bad Mouth from Olathe, Kansas and we're here to ruin the emo show," you can hear me glibly announce in the beginning of the video before someone in the crowd replies, "The emo show was already ruined!" The video, filmed either on a Flip camcorder or an Android phone by my friend Noah, shows us playing what I believe to be the band's two best songs: "Intro/Bad Mouth," the only song to appear on all three Bad Mouth releases (the third of which came after Stephanie departed the band) and "Censor," which features an opening bass line from Stephanie that may as well have been a riff from a lost Minor Threat song.

Stephanie also spent a brief moment singing in Overland Park indie pop band The Amusement, which featured members that went on to play in bands like Loss Prevention and Fiction Department and later included singer-songwriter Hanna Albina (Hungry Foxes). I only caught Stephanie live with the band once, but as always, I was impressed by her abilities and proud to be her friend. She also posted many bass and vocal covers of popular rock songs on her Facebook and YouTube accounts over the years, most recently joined by her brother Kenneth on guitar. Seeing the two playing together was heartwarming -- the little brother I knew all those years ago was all grown up.

I hadn't had a lengthy conversation with Stephanie for a few years; mostly just brief run-ins at concerts and parties where we'd say how happy we were to see each other, hug, and move on with our respective evenings. I don't know if she desired to ever play music as a career or if she just wanted to keep it a hobby, but I hope she knew that bigger things would've been a true possibility for her if she had pursued them.

I think a remembrance written by most others who knew Stephanie would be less wordy and not contain the somewhat trivial details I've included, but I feel that it's my responsibility as the friend group's resident music journalist/documentarian to articulate exactly what made some of the things she created in her life special and important.

Many, many people spoke at Stephanie's service (the room itself overflowed, with some mourners left standing in the doorways) about how she impacted their lives in the most positive of ways. I knew if I were to stand at the podium, even though I had written some notes the night before, that I'd be a crying mess and that it'd be best to express those thoughts in my preferred format.

Though we didn't stay in touch very closely after high school (something I now regret deeply), I knew that Stephanie would always hold a special place in my heart. She was by my side for some of the best times of my adolescent years. She was one of the first people to believe in any creative endeavor I wanted to begin. The term "ride or die" has become cliche, but there really is no better way to describe the energy and genuine care that she put into every friendship she had. Stephanie was there to console me in any moment of sadness I experienced, regardless of its importance. She was also the first one to give me shit any time I was being a brat (that happened plenty of times), but I always knew it was out of love. She also possessed an open-mindedness that I frankly found bewildering in my younger years, but have come to appreciate more and more with the passing of time. (I was quick to snobbishly declare that I was "over" some of our favorite reggae-rock bands from high school. Stephanie never felt an ounce of shame in the things she enjoyed. Hopefully she got a laugh out of seeing me post some of my favorite 311 music videos last year after slowly admitting to myself that *this is actually some good shit*.)

Stephanie Freeman was passionate about art, curious about how the world worked (I'm glad she got to live in a time that I'm sure many will consider a golden age for conspiracy theories -- she loved that shit), and as I've stated before, an amazing friend. The world will be a less amazing place without her in it.

Look out for an upcoming fundraising project that will benefit either Stephanie's family or a local non-profit.

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OCT. CONCERT CALENDAR

1

Shuttlecock Presents: Sidestep w/ Flooding and Perfume
@ The Vinyl Underground (KC)

Elevator Division w/ Namelessnumber-headman
@ recordBar (KC)

Season To Risk w/ Abandoncy
@ The Ship (KC)

Expo 70 w/ Keef Mountain and Drifter
@ Replay Lounge (LFK)

R.I.Peter w/ Daniel Gum, True Lions, and Scabb
@ The Black Box (KC)

2

Troostapalooza
@ 30th & Troost (KC)

R.I.Peter w/ Daniel Gum and Claire Monroe
@ Replay Lounge (LFK)

Ensemble Mother Russia Industries
@ Charlotte Street (KC)

Sublime With Rome w/ Dirty Heads and Hirie
@ Grinders (KC)

5

Toadies w/ Reverend Horton Heat and Frankie & The Witch Fingers
@ Knuckleheads (KC)

6

Pitbull w/ Iggy Azalea
@ Starlight (KC)

7

Shuttlecock Presents: Yambag w/ L.I.B., Rifle Cult, and D.Y.E.
@ 22/32 (KC)

City Morgue
@ Liberty Hall (LFK)

St. Vincent
@ Grinders (KC)

Buddy Guy
@ Knuckleheads (KC)

8

Colfax Speed Queen w/ Katlyn & The Creepies and Drugs & Attics
@ Replay Lounge (LFK)

Nation of Language w/ The Wants
@ recordBar (KC)

Godzillionaire w/ The Almighty Trouble Brothers
@ The Brick (KC)

9

Japanese Breakfast w/ Luna Li
@ Liberty Hall (LFK)

Primus w/ Black Mountain
@ Grinders (KC)

LK Ultra w/ Blanky and Sam Wells
@ Replay Lounge (LFK)

Hooveriii w/ Maal & Morris and Science Diet
@ Replay Lounge (LFK)

10

Big Laugh w/ Raw Breed, P.S.Y.W.A.R., and Valta
@ 22/32 (KC)

Beach Fossils w/ Wild Nothing and Hannah Jadagu
@ The Granada (LFK)

Slave Labor w/ Lowest Life, Purgatorium, and Sarin Reaper
@ The Vinyl Underground (KC)

Nascar Aloe w/ Oddly Shrugs, Dirty Butt, Slay Squad, and Deathproof Inc
@ The Bottleneck (LFK)

11

Local H w/ Radkey
@ recordBar (KC)

Real Friends w/ Camp
@ The Rino (North KC)

12

Erykah Badu
@ Arvest Bank Theatre (KC)

Rod Wave
@ Uptown Theater (KC)

13

Gojira w/ Knocked Loose and Alien Weaponry
@Arvest Bank Theatre (KC)

14

The Front Bottoms w/ Oso Oso and Sydney Sprague
@ The Granada (LFK)

Abigail Williams w/ Vale of Pnath and Aprilmist
@ The Riot Room (KC)

15

Juvenile w/ Mystikal, Scarface, 8Ball & MJG, Bun B, and DJ Quik
@ Municipal Auditorium (KC)

David Dondero
@ Private Location (KC)

Hannah w/ Jairy and CS Luxem
@ Replay Lounge (LFK)

Other Americans w/ Scout Gillett and Belle & The Vertigo Waves
@ Lemonad(e) Park (KC)

16

Bummer w/ The Casket Lottery and Abandoncy
@ Replay Lounge (LFK)

Post Animal w/ Hot Flash Heat Wave and Reptaliens
@ The Bottleneck (LFK)

Expo Seventy w/ We Are The Asteroid, HXXS, and Jorge Arana Trio
@ recordBar (KC)

Sam Wells w/ Paris Williams
@ Deep Space Co-Op (KC)

17

Solohawk w/ Colin Halliburton
@ Replay Lounge (LFK)

18

Shuttlecock Presents: 200 Stab Wounds w/ Dead Ends and Sarin Reaper
@ The Vinyl Underground (KC)

19

Shuttlecock Presents: Enforced w/ Inner Altar
@ The Vinyl Underground (KC)

Black Label Society w/ Obituary and Prong
@ Uptown Theater (KC)

20

$uicideboy$ w/ Chief Keef, Turnstile, Night Lovell, Germ, Ramirez, Shakewell, and Chetta
@ Azura Amphitheater (Bonner Springs)

21

Greet Death w/ Vantablack and Guest Service
@ Replay Lounge (LFK)

22

Fritz Hutchison w/ Lonnie Fisher & The Funeral and Big Dopes
@ Lemonad(e) Park (KC)

23

Men I Trust w/ Michael Seyer
@ The Bottleneck (LFK)

Namelssnumberheadman w/ Heidi Lynne Gluck and Black Light Animals
@ Replay Lounge (LFK)

25

Free Throw w/ Dogleg and Charmer
@ The Rino (North KC)

26

Ruston Kelly
@ Knuckleheads (KC)

Kal Marks w/ Abandoncy and Collidescope
@ Farewell Transmission (KC)

Kaonashi
@ The Bottleneck (LFK)

29

New Primals w/ Mensa Deathsquad, Nerver, and Belted Sweater
@ miniBar (KC)

30

Hook w/ Jasmin Infiniti, Hu Dat, Whorx-ata, Laaee Uzumak!, Paris Williams, and Kemper10k
@ The Bottleneck (LFK)

Machine Gun Kelly w/ Jxdn and Carolesdaughter
@ Azura Amphitheater (Bonner Springs)

31

The World Is A Beautiful Place & I Am No Longer Afraid To Die w/ Bent Knee
@ recordBar (KC)

Visit the concert calendar at www.ShuttlecockMusic.com for ticket links and more info on upcoming shows.

BLOGROLL

BY AARON RHODES

A lot of cool, good stuff in this month's Blogroll. Enjoy yourself.

Find links to all of the content highlighted here in the online version of this article, which can be found at www.ShuttlecockMusic.com.

READING MATERIAL

-Remembering Missouri's Woodstock: Star-Studded 1974 Ozark Music Festival in Sedalia Subject of Film - Clarence Dennis, Flatland

This article rocks. Apparently I need to brush up on my Missouri rock history seeing that I had never heard of the Ozark Music Festival before. The lineup included the likes of Mahavishnu Orchestra, Ted Nugent, Lynyrd Skynrd, Bruce Springsteen, Bob Seger, Nitty Gritty Dirt Band, and more over the course of three days for a whole $15. The article states that estimates for attendance range from 160,000 to 400,000, leaving the small town completely overwhelmed. My favorite part of this article about the upcoming documentary is that it focuses on an interview with attendee Bill Manning who was at the festival with his roommate Bill and ended up running into their other roommate there by surprise (his name was also Bill).

-Feedback: Bygone Record Store Still Echoes in Heart of Kansas - Cami Koons, Flatland

I guess I'm a real city slicker, huh. Before reading this article I was unaware of the existence of Salina's now-closed recorded music hub that was the House Of Sight And Sound. The rural Kansas shop was open for 40 years -- 1971 to 2011. Reporter Cami Koons spoke to owner Tom Headlee and several others involved with the business in that time.

-Liberation Lit provides connections for incarcerated populations - Dylan Pyles, Matthew Tran, The Pitch

This Pitch article outlines the goals of Liberation Lit -- a local non-profit aimed at matching penpals with incarcerated people and sending them literature -- and how the pandemic has worsened the already rotten state of America's prison system. Read up, give the organization a follow on social media, and see how you can get involved. @FreeThoughtKC is another great local organization doing similar work.

-Baby and the Brains's Dia Jane on the making of BrainBaby - Nick Spacek, The Pitch

It turns out something good can come out of a Zoom call after all. Local indie pop duo Baby And The Brain's Dia Jane and Jo Mackenzie first met at a Nelson-Atkins open mic a few years back but became close during an Art As Mentorship virtual program last year. Their debut album, *BrainBaby*, is a lot of fun and the pair shows a lot of potential. Read Nick's article for some more background before jamming it.

-Silicone Times' August newsletter - Ian Teeple

Silicone Times is a cool newsletter that you should absolutely subscribe to, but I wanted to use this space to publicly disagree with two of Teeple's takes in the August issue. Woodstock '99 was both a cool and fascinating cultural moment and I Think You Should Leave with Tim Robinson is a very funny program that makes me laugh upon each viewing. That is all.

In Focus - Saber Magazine

I've enjoyed the new photographer feature on Saber called - In Focus. So far, Andres has conducted brief interviews and showcased the work of Amir Williams, (a Zarin Micheal and Southside Dame collaborator), St. Paul's Maggie Stout, and Scale Vision, who has taken some very neat cityscapes.

LOCAL LEGENDS ON VICE

AUDIO CONTENT

-Liam Kazar interview - Bryan Truta, 90.9 The Bridge

The Bridge's Bryan Truta hopped on the phone with Chicago-born, Kansas City-based singer-songwriter Liam Kazar to talk about his new album, *Due North*, his new Persian-Armenian ghost kitchen Isfahan, and his laundry list of collaborations over the last decade. The interview is also intercut with tracks from tha album.

-Third Gear Scratch with Allen Epley

Fans of Kansas City's '90s alt-rock output have some podcast listening to do! Allen Epley of iconic local acts Shiner and The Life And Times has now hosted over 100 episodes of his Third Gear Scratch podcast and had plenty of local musician guests, but in the last two months he's had both Heidi Phillips of recently reunited '90s rockers Frogpond and Jeremy Sidener from Zoom, Panel Donor, and Major Games (Sidener also owns Lawrence's Eighth Street Taproom). Press play on these two and soak in some local music history.

BABY AND THE BRAIN

LOCAL LEGENDS ON VICE

VIDEO CONTENT

-The Z Show Zoom interviews

Skylar Rochelle of The Z Show on 90.9 The Bridge has been scoring some big interviews as of late. Head to The Bridge's YouTube channel to see her conversations with Pom Pom Squad, Lala Lala, Hovvdy, and Wolf Alice. Also, don't miss Michelle Bacon's interview with Japanese rock band Chai.

-Perfume - Live Session at Studio48

Superfans of Kansas City alt-rockers Perfume can tune into this live session which includes two new songs titled "Smile" and "Tapeworm." The session was recorded in the Pittman family's Shawnee, Kansas studio space.

-Coop Sessions

The guys behind Coop Sessions don't quit. Get caught up on new sessions including performances from Love, Mae C and Supermoto.

-Local Legends on Vice

Kansas City Superman (Michael Wheeler) and Columbia, Missouri's Hacky Sack Guy (Derrick Fogle) have been the subjects of two recent Vice mini documentaries highlighting public-facing eccentrics across America. Highly recommended if you want some local feel-good content to watch.

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SODA SELECTOR

BY AARON RHODES

I'm sorry. I deprived you all of Soda Selector for two whole months. I had some health problems to deal with as well as some personal matters. I will do my best to not allow this to happen ever again. To make it up to you, I'll be giving you, in this column, what was once a top secret formula for a tasty fountain beverage at a convenience store chain you know and love. But first, a couple things.

Soda Selector most often involves me trying at least three new-to-me sodas and my thoughts on them. One of the only new sodas I've tried in the last couple months was this Rick & Morty-branded Coke Freestyle machine drink at Wendy's -- it was less interesting than the enjoyable-but-overhyped TV program it was named for (I don't remember the name for the drink and I don't care to look it up).

The other new soda I tried was a Polly's Pop ginger beer. I wasn't aware until recently that Polly's Pop was a local brand, based out of Independence, Missouri, making it the only other local soda brand I know of other than Atomic Fizz. I remember enjoying at least one Polly's Pop flavor in the past,

but this ginger beer tasted essentially the same as every other ginger beer I've ever had. That's not a terrible thing though. Perhaps there simply isn't much room for innovation in the realm of bottled ginger beers. Regardless, Polly's Pop or Atomic Fizz should hit me up -- I would love to make some kind of local music/local soda crossover collab happen sometime.

Also, as I teased in the last edition of Soda Selector, the grand finale episode of Shuttlecock's Sippin' On Some Soda podcast did happen and is now available on the Shuttlecock Podcast feed, wherever you find your podcasts. It was a two-and-a-half-hour blowout that included several special guest appearances, soda reviews, a blind root beer taste test, and a former edgeman's list of the top five Kansas City hardcore edge breaks. If you have time to kill and have enjoyed our audio antics before, I recommend you give it a listen.

Now, for a Soda Selector moment I've been waiting to share with you. As many other citizens of the American Midwest and South do, I love QuikTrip. The array of tasty snacks and beverages, the late night hours, the cleanliness of the stores, and the helpfulness of the employees are unparalleled in these regions. Since most Kansas Citians live no farther than a hop, skip, and a jump away from a QT, the store's Big Q fountain cup is a staple for most local soda drinkers.

The nature of the soda fountain grants the customer the freedom to choose from over a dozen different flavors, and, if they see fit, mix those flavors with each other. Many years ago (during my high school years I would have to guess), I took advantage of this specific liberty on a whim and concocted a fairly random yet calculated mix that I've never really had a name for -- to friends who asked, I'd just call it "my special mix." In the hopes of taking the Shuttlecock brand to great new heights, I've decided to name it the Shuttlecock Sangria. Its ingredients are as follows.

-One third Mountain Dew
-One third Mountain Dew Code Red
-One third Rooster Booster
-One shot of vanilla flavor syrup

You might find yourself thinking, "That's a weird and stupid mix of flavors." In rebuttal, allow me to tell you that every friend I've shared it with has enjoyed it. I'm kind of proud of it, seeing that it is a mix that can only be achieved at a QuikTrip fountain (I believe they're the only store locally that carries Rooster Booster, in addition to having a vanilla flavor shot dispenser at every fountain) and that it isn't necessarily a mix that one would come up with on the fly. It doesn't seem to me like something that would be prefabricated, like a cherry vanilla cola.

I ask that you, my loyal readers, give this drink a fair try, report to me your feelings about it, and if it brings you joy, share it with those you hold near and dear.

Until next we meet, yours truly,

Aaron Rhodes

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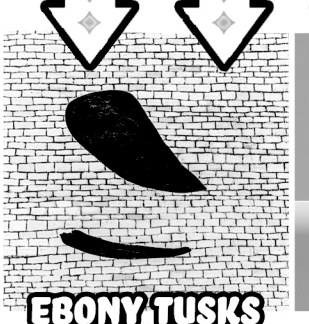

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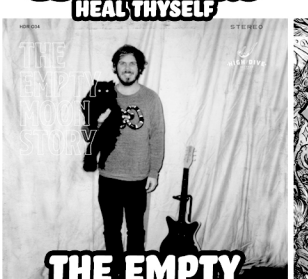
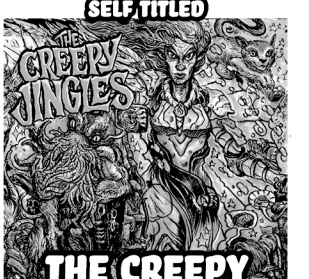


THE EMPTY MOON
THE EMPTY MOON STORY



THE CREEPY JINGLES
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